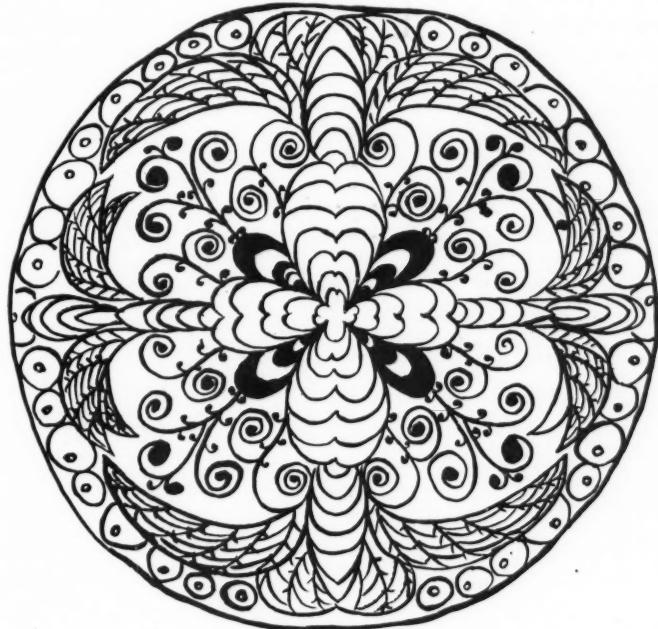


DESIGN

Vol. XXIX, No. 3

SYRACUSE, NEW YORK

July-August, 1927



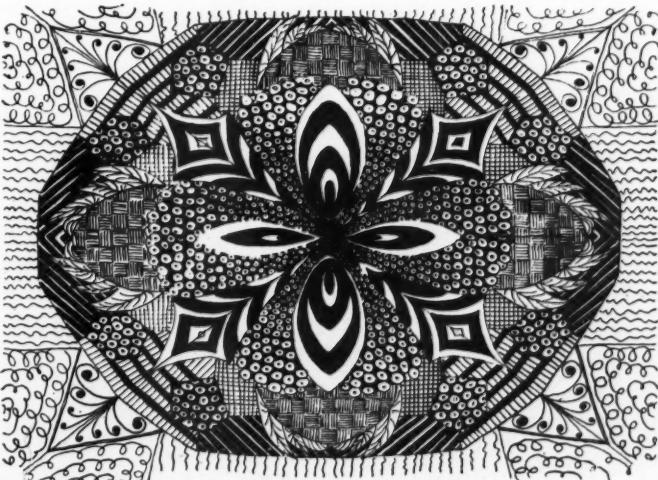
Rikuji Murakam

ALL-OVER PATTERNS IN PRINTED SILKS

Edith M. Bushnell

Polytechnic High School, San Francisco, Calif.

IN planning the all-over design for printed silk, one should keep in mind the fact that they should be planned so that they could be successfully reproduced in silks to be made up in clothing. Their success lies largely in the successful interpretation of fundamental principles of design intelligently and appropriately constructed—the principles of radiation, repetition, continuity of line, distribution of light and dark, form and color. In addition to these the pattern must be adaptable to several interpretations in value and color. These principles are taught in simple progressive steps over a short period of time without becoming in any

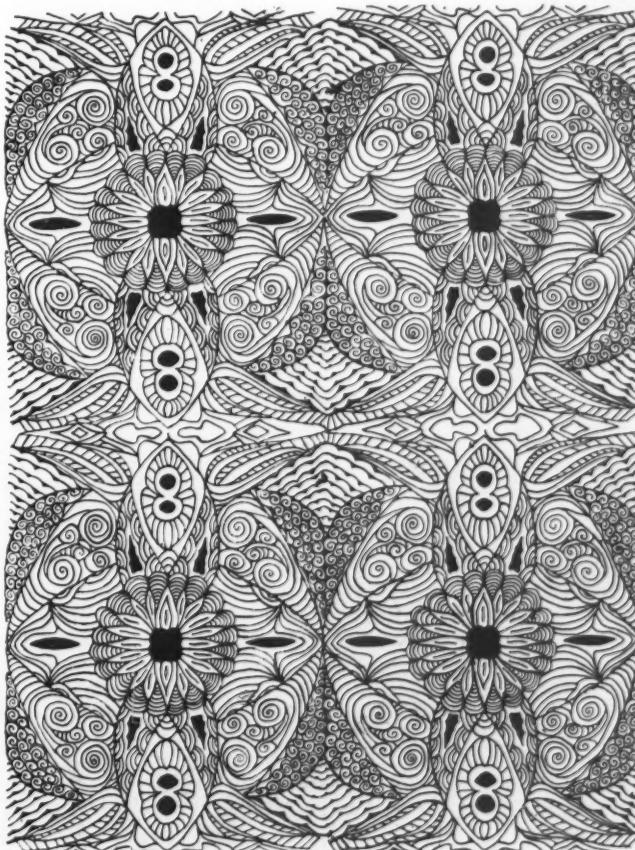


Rikuji Murakam

way a tiresome requirement of technique. When the class (first year High School) are given the problem of designing silk patterns they work first in light and dark with charcoal. They are advised to consider first repetition and radiation. The paper used is from the ordinary drawing pad of white drawing paper 11" x 12". This piece of paper is folded vertically, then horizontally and the construction, scaffolding radially planned on one quarter. When the construction lines are placed on this quarter sheet, the principle of continuity is kept in mind so that when the other quarters are added the whole will make the unit of design desired.

This complete unit 11" x 12" then becomes a section of the design as submitted for reproduction. The final design as submitted would be from sections combined so that they would finally make a unit that would repeat in an all-over pattern for the silk. The success of this all-over design is in an understanding of the principles mentioned above, radiation, structure, continuity of line, distribution of light and dark, grace and beauty of line, form and color. Added to this the fact that it produces an all-over pattern that is consistent with its use.

We work with a small piece of soft charcoal on the first quarter of the 11" x 12" sheet after it is folded. To get the first repeat we fold it so we can rub it to get the impression



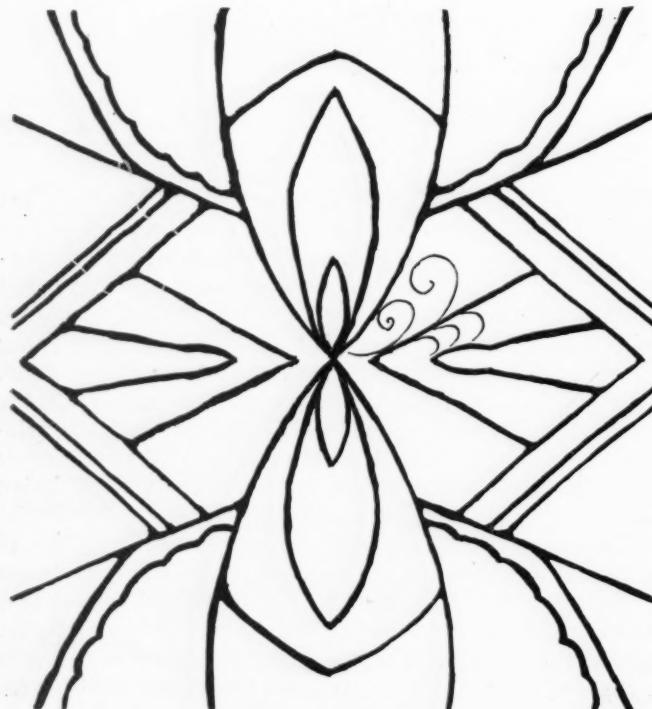
Wilroy. Catching

DESIGN

Each student is entirely responsible for the result he accomplishes.

* * *

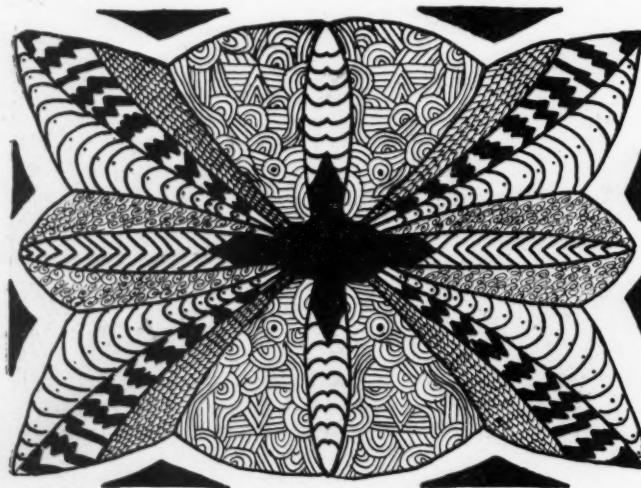
Note—Several of these designs by pupils of Mrs. Bushnell have been manufactured into silk patterns by a prominent San Francisco firm and printed in one color on various tinted grounds very effectively.



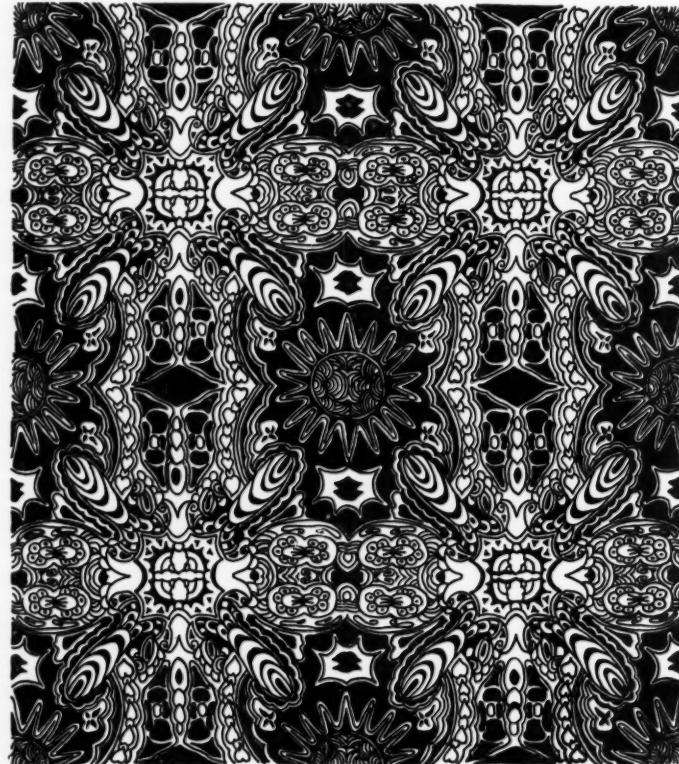
Scaffolding for Silk Pattern

on the second quarter. After this we go over the lines with charcoal so that this half of the first unit will rub off on to the second half of the first unit and complete the pattern of the complete first unit 9" x 12" in ink. When this is complete we use a transparent paper to slip the unit under and ink in this section of design, moving it along under the paper until we have the four sections that complete the design in readiness for the reproduction. We work it out in ink with pen or brush as the design may demand before doing one in color.

In working for the above results we find that, owing to the tender age and limited experience of the students, the problem must be simply and clearly presented in order to be understood. We have encouraging results that are original, fresh and interesting expressions of the individual student.



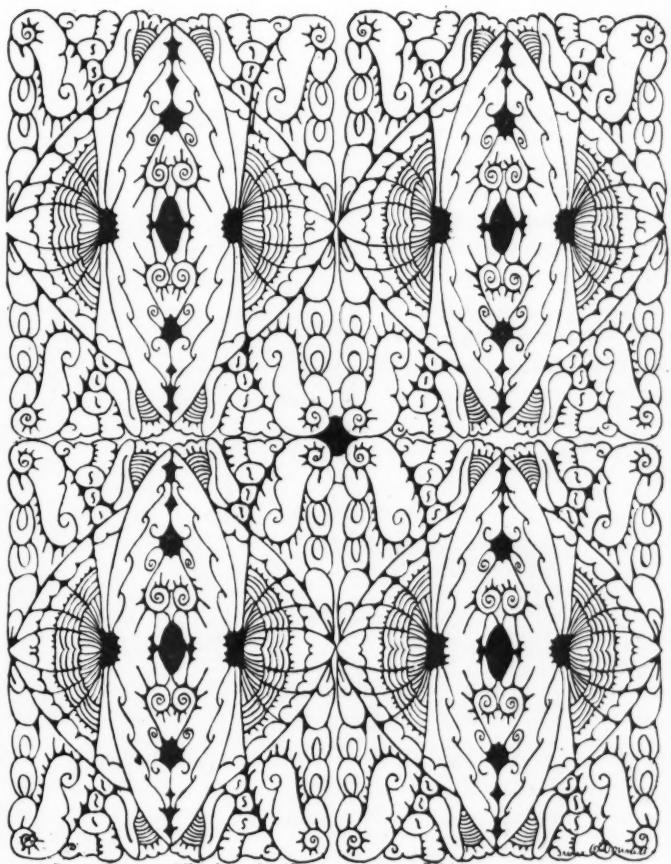
Wilbur Jones



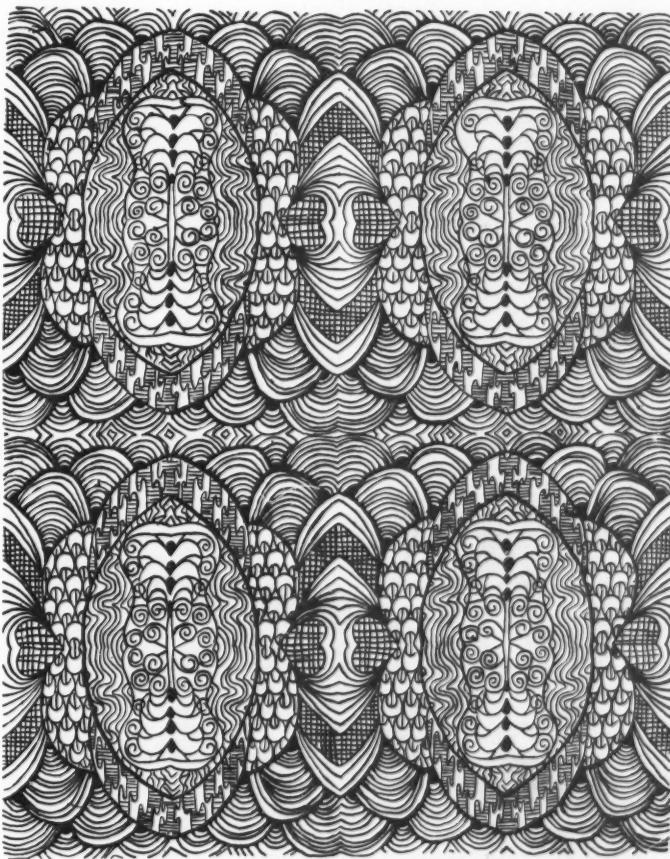
Alfred Oberti



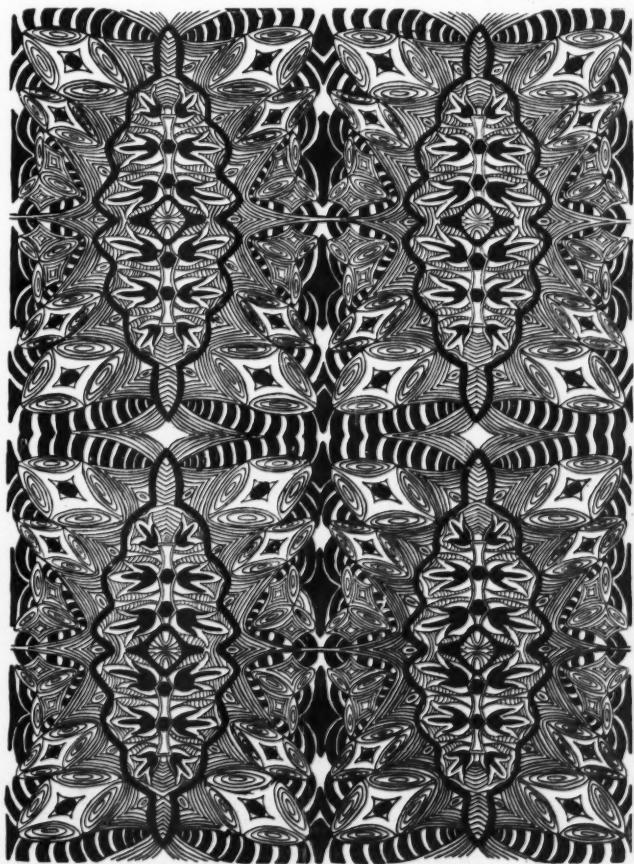
Alfred Oberti



Irene O'Donnell



L. Burch



Dorothy Fay

Silk Designs by Students of Polytechnic High School, San Francisco, Calif.



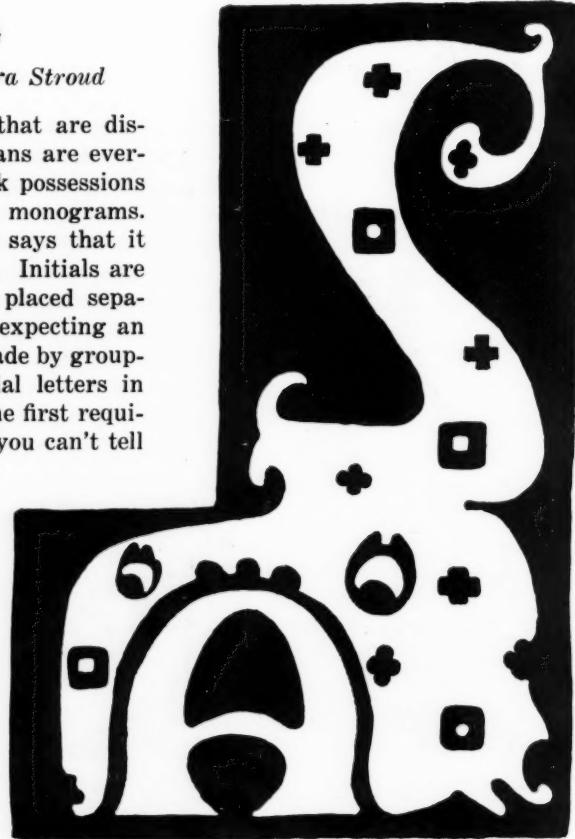
Annette Bender



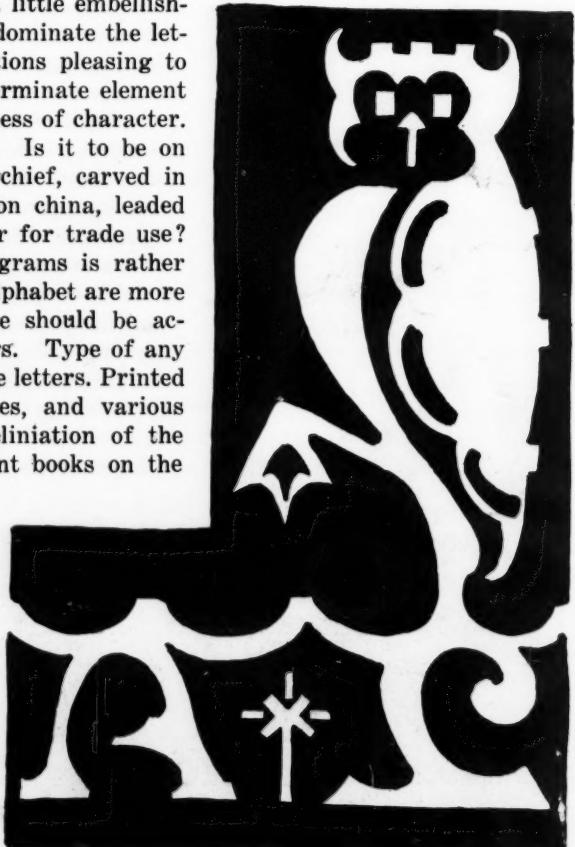
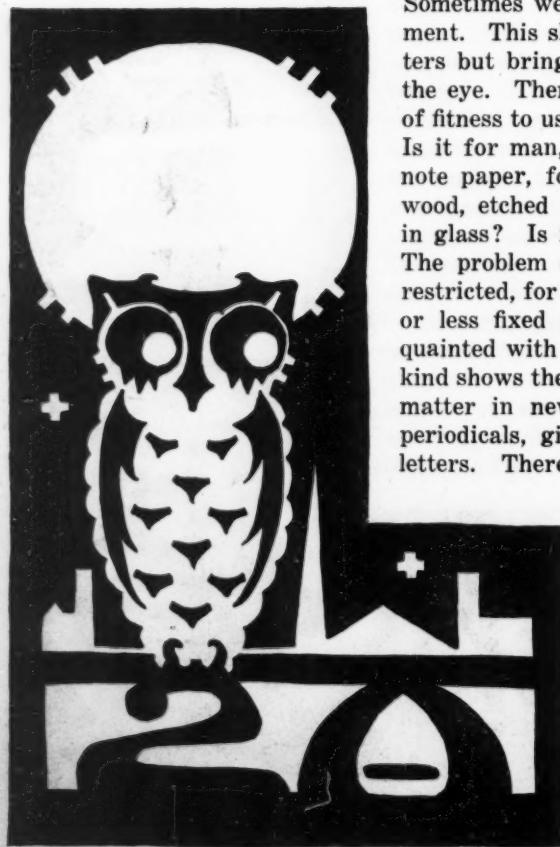
MONOGRAM-MAKING

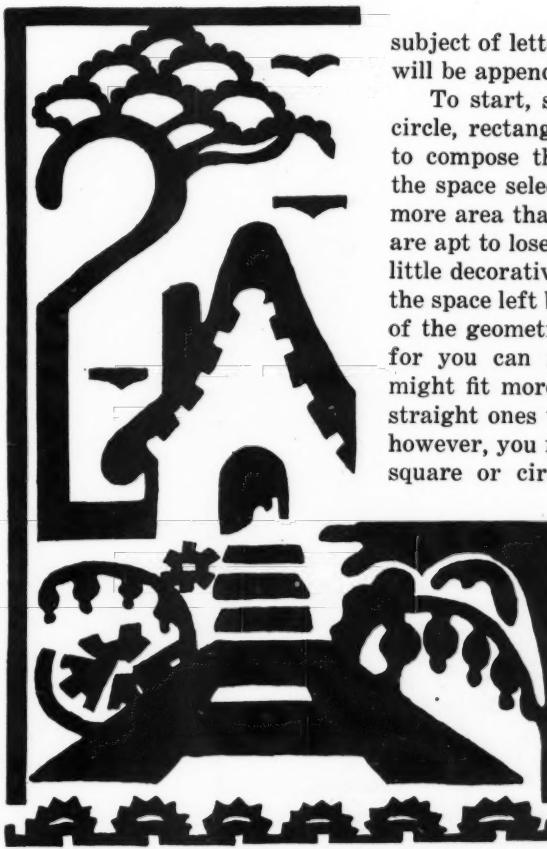
Clara Stroud

BECAUSE we like things that are distinctly our own, we humans are everlastingly wanting to mark possessions with our initials or our monograms. It's an identification. It says that it belongs to you or me, to no one else. Initials are the first letters of words or names placed separately, and sagely spaced if we are expecting an attractive result. Monograms are made by grouping together or entwining the initial letters in pleasing and proper proportions. The first requisite of a monogram is legibility. If you can't tell



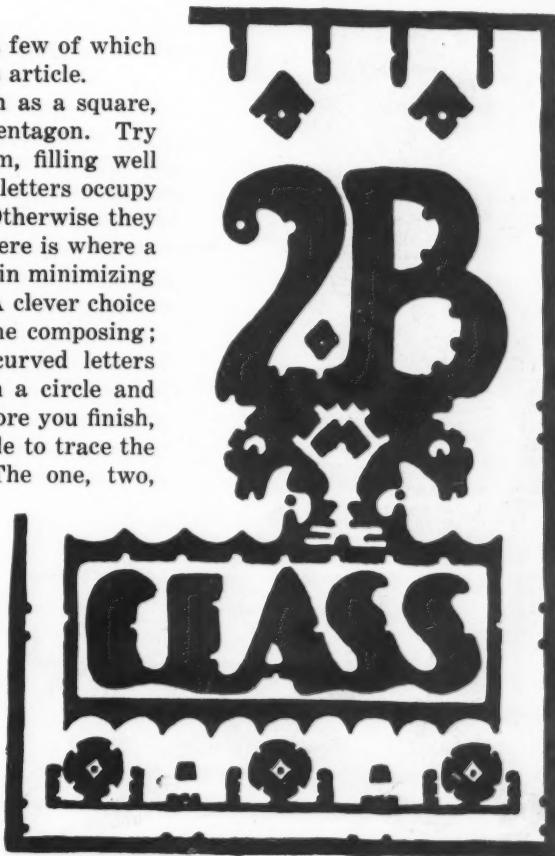
whose initials are entwined, of what good is it? It misses its reason for being. Then comes invention, decorative invention with the letter forms. Sometimes we may like to add a little embellishment. This should not entirely dominate the letters but bring about new variations pleasing to the eye. There is also an indeterminate element of fitness to use and appropriateness of character. Is it for man, woman, or child? Is it to be on note paper, for a linen handkerchief, carved in wood, etched in metal, painted on china, leaded in glass? Is it to be personal or for trade use? The problem of designing monograms is rather restricted, for the letters of the alphabet are more or less fixed and constant. One should be acquainted with the forms of letters. Type of any kind shows the construction of the letters. Printed matter in newspapers, magazines, and various periodicals, gives the correct delination of the letters. There are many excellent books on the





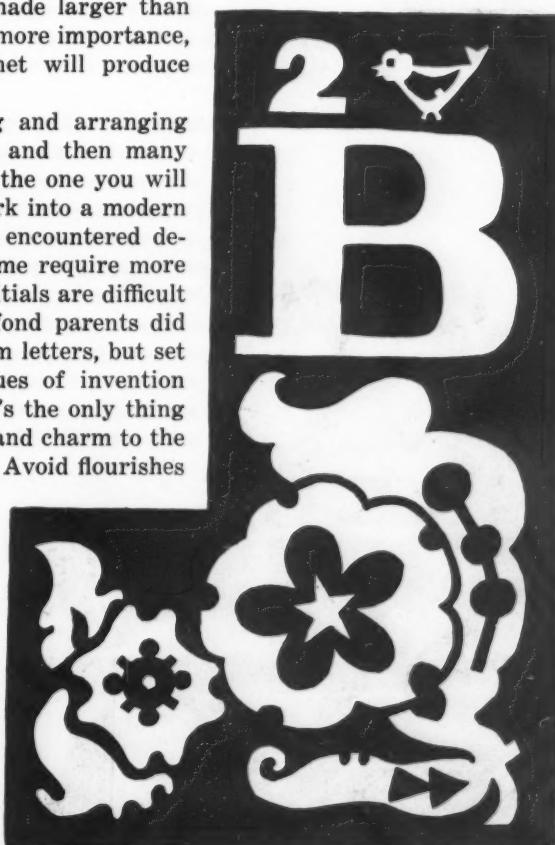
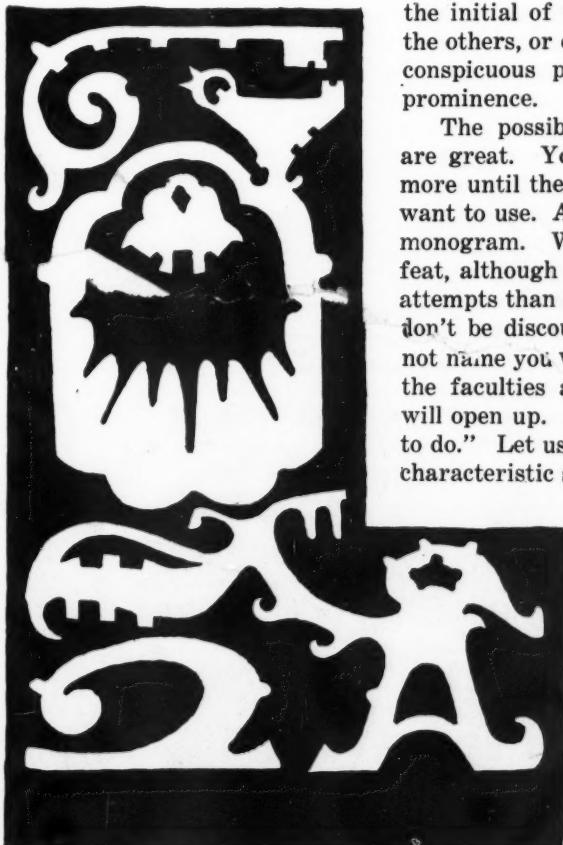
subject of lettering and alphabets, a few of which will be appended at the close of this article.

To start, select some shape such as a square, circle, rectangle, oblong, oval, or pentagon. Try to compose the letters to this form, filling well the space selected. Should not the letters occupy more area than the background? Otherwise they are apt to lose their importance. Here is where a little decorative invention may help in minimizing the space left between the letters. A clever choice of the geometric shape facilitates the composing; for you can readily realize that curved letters might fit more satisfactorily within a circle and straight ones within a square. Before you finish, however, you may or may not be able to trace the square or circle of your start. The one, two,



three, or four initials should stand in emphasis, not the square or circle. As a rule we endeavor to read the letters from the upper left hand corner, then either across, or down. Occasionally the initial of the last name is made larger than the others, or one word being of more importance, conspicuous placing in the signet will produce prominence.

The possibilities of grouping and arranging are great. You must try many and then many more until there is one which is the one you will want to use. Any letters will work into a modern monogram. We have never yet encountered defeat, although we must admit some require more attempts than others. If your initials are difficult don't be discouraged that your fond parents did not name you with nice monogram letters, but set the faculties at work and avenues of invention will open up. "Try, try again, it's the only thing to do." Let us aim to add grace and charm to the characteristic style of the letter. Avoid flourishes



DESIGN



wants to look neatly loose and carefully careless. It's a small monogram but a huge task. In working use dark and light values right away. You will perceive your results more quickly. Pencil shading is valuable. Charcoal is excellent as mistakes are so easily rectified. Brush and ink is recommended. The speedball lettering pen works well with india ink. Color may be added to the ink drawing or the design may be finished all in color.

It is hoped that this article may prove helpful to those constantly wanting to use signets, monograms, and initials as a form of decoration. Public school students are often attempting emblems for their school clubs and various activities to say nothing of their own monograms and initials which are to be found on everything from their "freshie hats" to the edges on their books. If they must make monograms they may as well be good ones. The letter arrangements in the illustrations, showing what others have done offer suggestions as to what you can do

unless they have a meaning and contribute refinement. We may have fine fun for we, too, have the license which poets use and ours is the privilege to bend a bar, or lengthen a leg, even to use letters backwards if need be. Before taking liberties, though, study well the forms of the letters. Any monogram must express the principles of design so many times stated in previous articles, even though it be but a tiny thing the big principle found in the compositions by the masters must still exist. We hope we have progressed from the stage of tight little designs with too much refinement of technique, full of unnecessary flourishes into something that is new, daring, smart, elegant, vigorous, and almost splashy. Our monogram

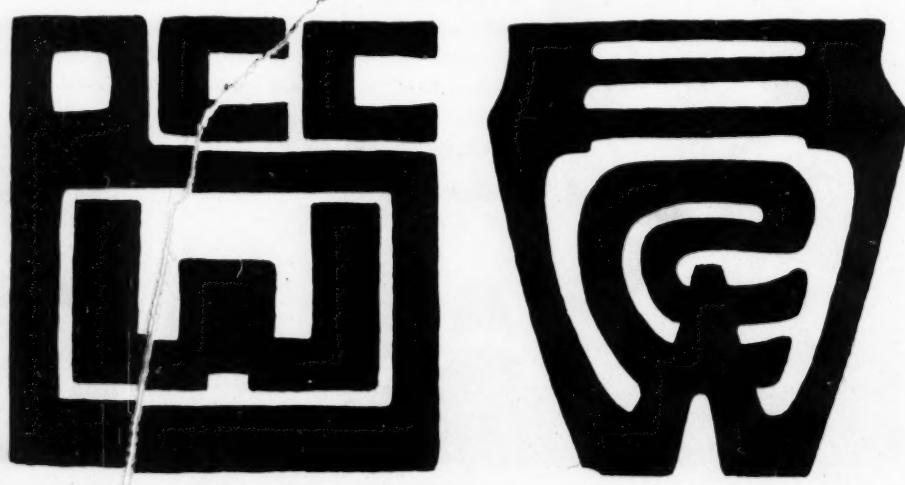


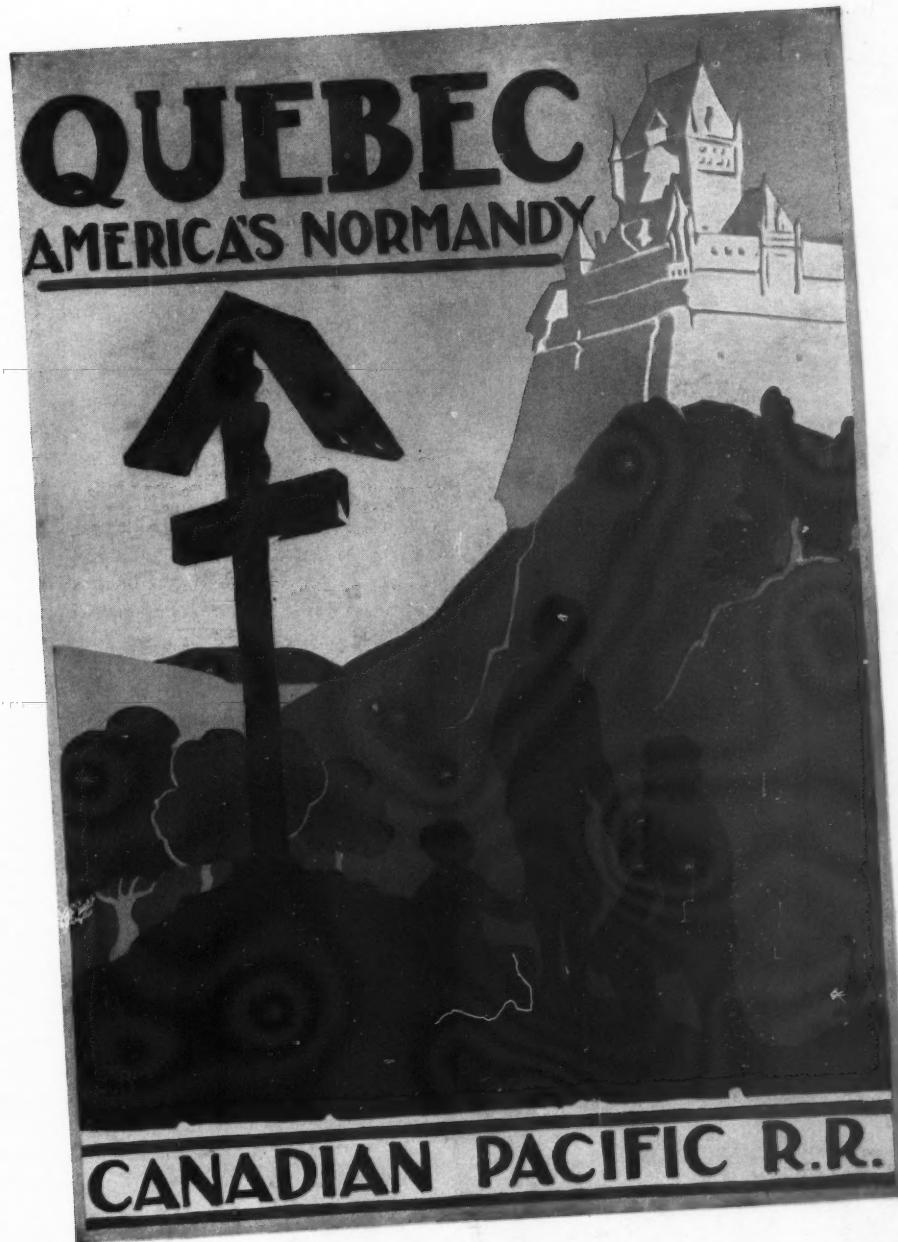
using just the letters by themselves or with added ornamentation. The National Association of Women Painters and Sculptors possess a very charming monogram made for them by Mary Lantry. This insignia you will find used as their seal on legal documents. It occurs on letter heads, circulars, invitations, announcements, catalogues, bulletins, even the knives, forks and spoons in the restaurant are so marked, affording a neat and pleasing decoration. The Newark Society of Keramic Arts has a most attractive device, the design of Jetta Ehlers. The Pioneer Instrument Company, manufacturers of aircraft instruments, uses "P. I." with lines suggestive of an aeroplane. The Sperry Gyroscope Company uses a certain monogram on a special set of pamphlets. Contests offer a means of ~~of~~ ^{of} bringing a number of designs. Seven designs submitted to the Brooklyn Water Color Club are here shown including the one chosen by popu' r vote. The second year classes, divisions

(Continued on Page 60)



Designed by Mary Lantry



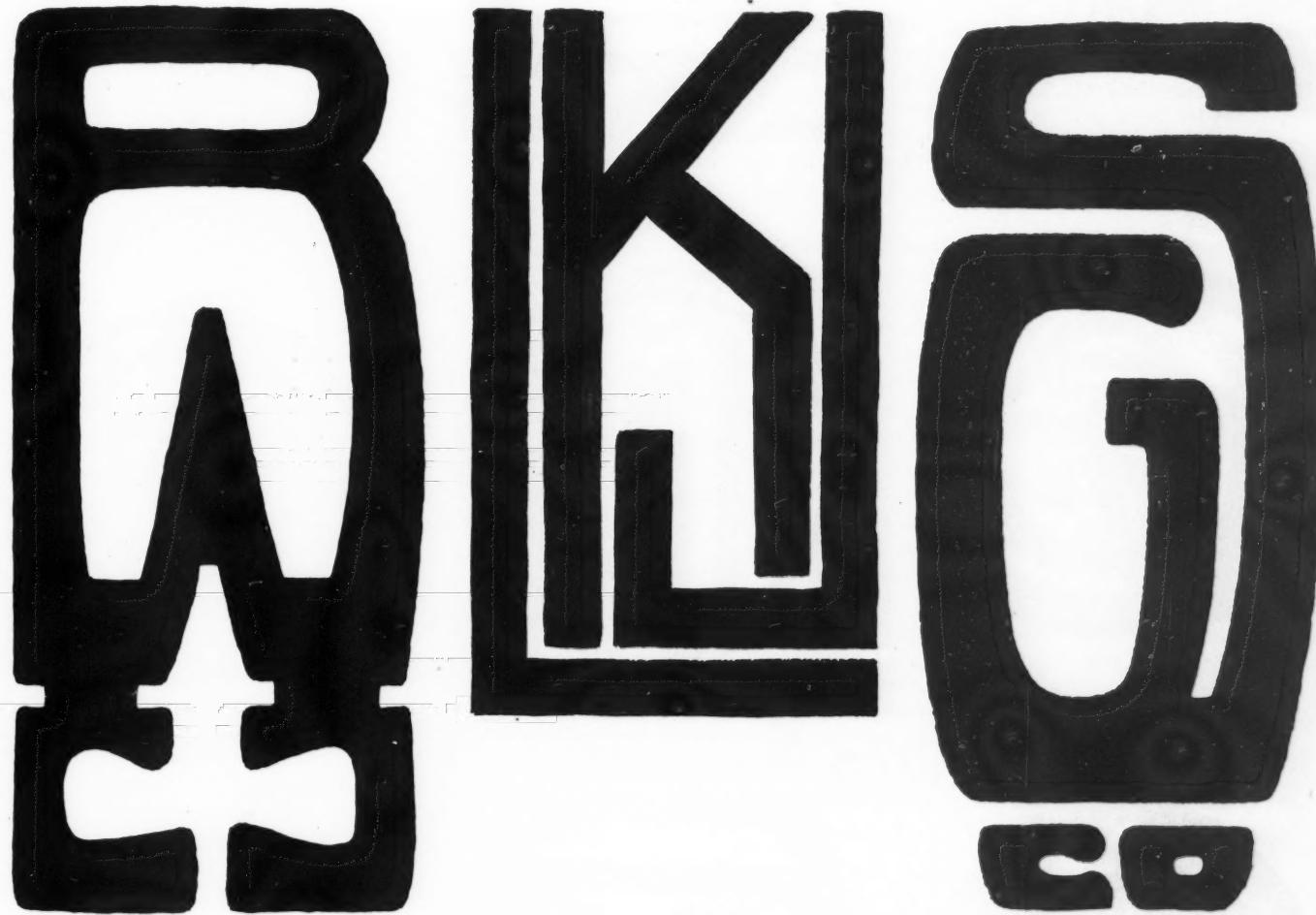


POSTER DESIGN-STANLEY G. BRENEISER

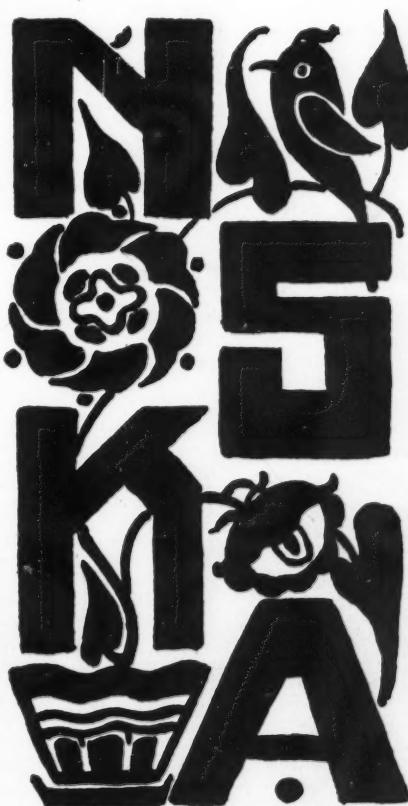
JULY-AUGUST, 1927
SUPPLEMENT TO
DESIGN
KERAMIC STUDIO

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SYRACUSE N. Y.





Sperry Gyroscope Co. Monogram



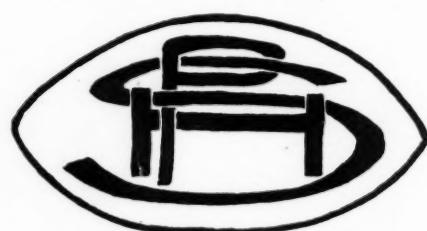
Designed by Jetta Ehlers



DESIGN

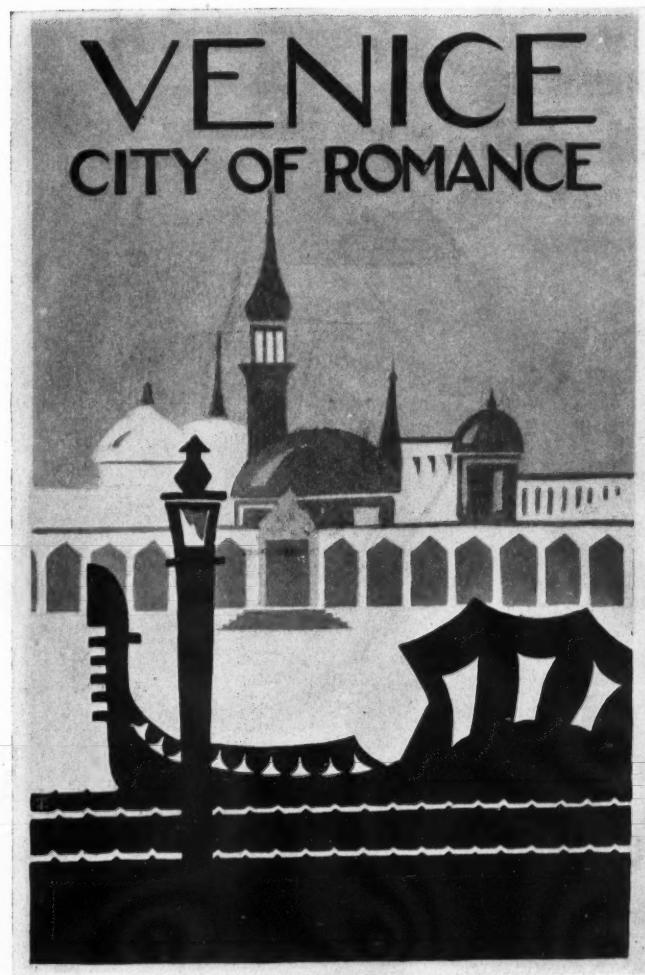


Pioneer Instrument Co. Monogram



Brooklyn Water Color Club Monogram





Irma Zickler

**COMMERCIAL ART IN ASHLAND OREGON
SCHOOL OF ART**

Felix Payant

No better manifestation of design and its function can be found than commercial art, that is, the making of posters, car cards, counter display novelties, travel folders and all forms of advertising announcements. For if there is one place where the principle of dominance, or subordination as it is negatively expressed, is to be emphasized, it is in projects of this nature. It is of paramount importance in making a poster, for instance, to bring out one important idea in such a manner that there is no question, no puzzling, no difficulty in grasping it at first sight. Then all component parts or concomitant ideas must fall in their proper places as they relate to the main idea of the poster. It is here that the beginning student has to adjust himself. He must learn to be fearless in presenting his most important idea and to eliminate all unimportant matter. He needs to learn that simple, suggestive, yet decorative, illustrative material is best and speaks with greatest force. Pictorial effects detract often from the real message of the poster.

In presenting the work in commercial art based on design in the Ashland Oregon School of Art last summer we followed a definite scheme which developed logically from simple lettering to full color, posters, folders and commercial announcements. And it is my aim to explain, in detail, in this article just what the progression was. The class being made up of nature art teachers and supervisors from

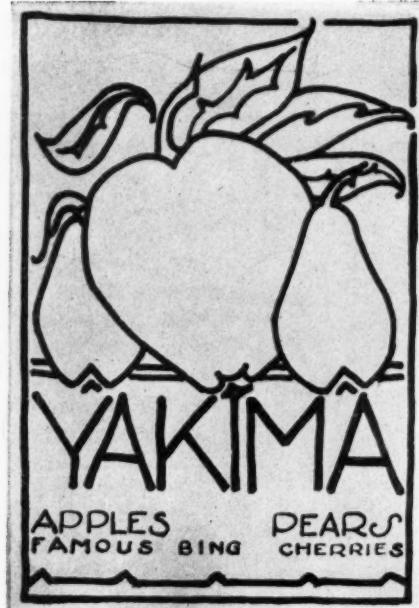
cities of the Pacific Coast, and the term being short, an intensive method of presentation was a necessity. Most of the pupils had had considerable experience in design but little or none in its application to the business world and advertising, so all through the course pronounced directness, almost brutal in its boldness, was adopted in order to carry out the outstanding demand in commercial art. Constant elimination of non-essentials was exercised. While this work was planned, first of all, to give teachers a working knowledge of this expression of design and steps were arranged from a logical matter that psychological point of view, yet with this general organization of material as it was given, any teacher could transpose it to meet the requirements of the child.

To begin with, because the most important duty of this branch of art is to say something simply and forcefully we studied lettering, taking the construction of the letters themselves as designs, then their relations to each other in words. We started with the Roman alphabet greatly simplified and done with a single stroke line and executed with lettering pens. The letters were treated as designs calling attention to variety and balance. And economy of direction in the strokes which in the ensemble produce unity and rhythm. For still greater emphasis of the rhythmic possibilities we repeated the same letters and words in border fashion and in all-over designs producing results quite surprising and pleasing in their effects. Some of these we have reproduced here. In composing words the important idea of a rhythmic arrangement of mass and space requires most students' care and judgment. The childish method of al-



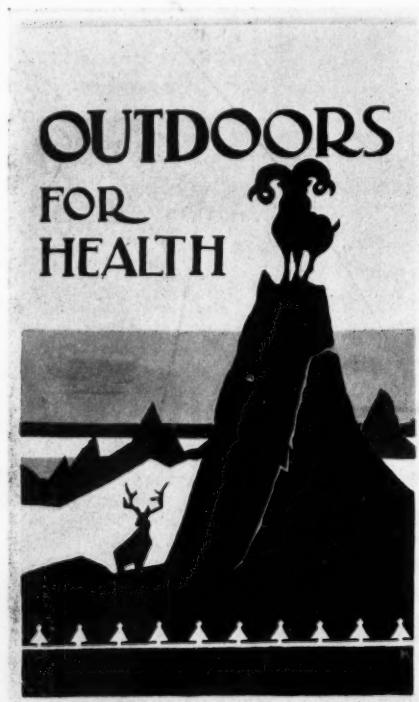
Mabelle Brechon

DESIGN



Modified Roman Letters

Illustrative Material Dominating



Lettering Dominating, Illustrative Material Subordinate



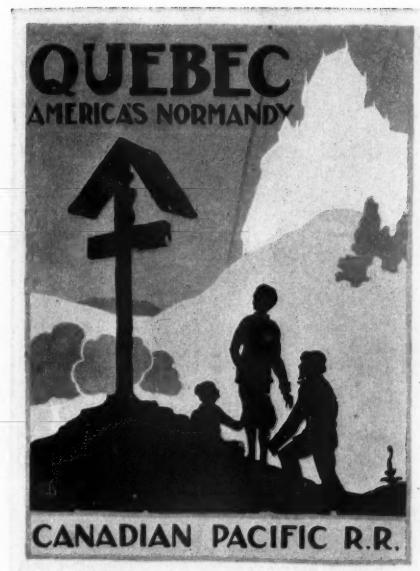
Rose Kochendorfer



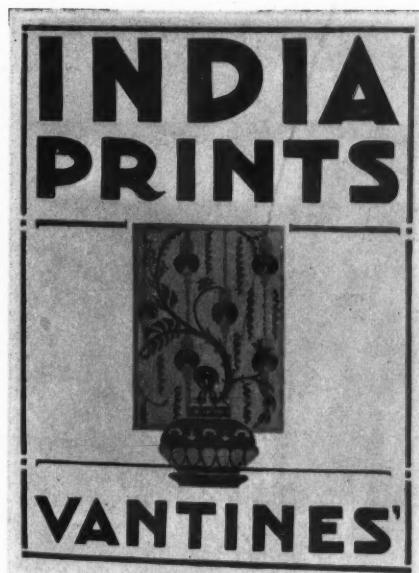
lowing the same distance between all the letters at the base is an absurd, erroneous method which might be fought in younger pupils. This is certain to bring poor results. A better rule to substitute is to work for equal areas between the letters without "fillers" or seriously destroying the anatomy or proportions of the letters themselves. Of course, with inexperienced persons these need to be laid out in pencil first and inked in later.

Briefly expressed the main directions at first, working without a chart, is that the ordinary upright letters like the H, N, T, L, etc., are about three-fourths as wide as high and

the crossbar or third member in a letter is a little above the middle except in A, K, Y, etc. The series of letters with curves are based on a circle O. C. D. P. R. In many letters like X, K, and S must needs be wider at the base than at the top in order to keep the balance and to keep them from looking top-heavy. When students fully appreciate the rhythm of light and dark in a properly ordered work then brief placards were made, using a simple decorative design in addition, which are of the same feeling and produced an effect of unity. In this case, in contrast to the project which followed the design, was subordinate to the decoration. The



Stanley Breneiser



Stanley Breneiser



next problem was to make a placard in which the decorative illustration dominated while the lettering was subordinate. All of this resulted in a feeling of unity. This was done by harmonious spacing of the whole, economy of direction of line, and a finish in a uniform decorative outline.

As the work progressed in this line we took up the block letters in which the width of the letters had a definite relation to the height. For instance, letters whose thickness is a fifth of their height. These were worked out definitely as single line letters and as thickness was added it was taken from the inside of the letter as a rule. But exceptions were noted as in S, and, where the thickness was added to either side of the third member, as in A, E, etc. One reason for taking thus from the inside was to avoid disturbing the rhythm of the areas decided upon between the various letters.

With these block letters was used simple decorated illustrative material to form a poster. In this case we used one color, making a poster in three values—black, color of the paper which was light, and the added color of medium value—the secret of success in such a poster is to arrive at as great an effect as lies within the range of three values.

Our next problem dealt with the commonly used Roman letter which was studied carefully before beginning. That is we did a plate of practice letters to get acquainted with the construction. It was further decided in these posters to use several colors in the finish but that our designs should include a large structural mass of black—having significance in the form of a silhouette. This obviously served to give the whole a striking mass of black and a forceful unity, inasmuch as the letters were also in black or some very dark color.

Great simplicity and the resulting force were the features stressed the most at this stage, for it seemed that above all things that these were the big ideas in successful poster making.

Fitting the style of letter to the subject and feeling of the advertisement was given consideration. For instance, it was easy to see that block letters were suitable for school posters, athletics and for types of subjects where power and force are more essential than smartness or finesse.

A heavy modification of Roman letters is fitting to commercial products of semi-refinement, as it were, the more common makes of automobiles which are built for service, machinery and similar products of the trade. The classic Roman is decidedly in keeping with objects of elegance,—Tiffany ware, exclusive makes of motor cars and costumes of refinement and dignity. Modern art or the bizarre styles of lettering, which are commonly seen at the present time, are suitably used to call attention to gayer and frivolous sort of things, such as a perfumery, fashion shows, ultra smart pleasure resorts, theatrical revues and in places where an expression of sophistication is desired. And so we might continue to study the art involved in the commercial world and see how it is found that art pays when applied to commerce.



DESIGN



Bessie Ross
Design from Primitive Motifs



Rose Kochendorfer
Poster by Pupil of Felix Payant

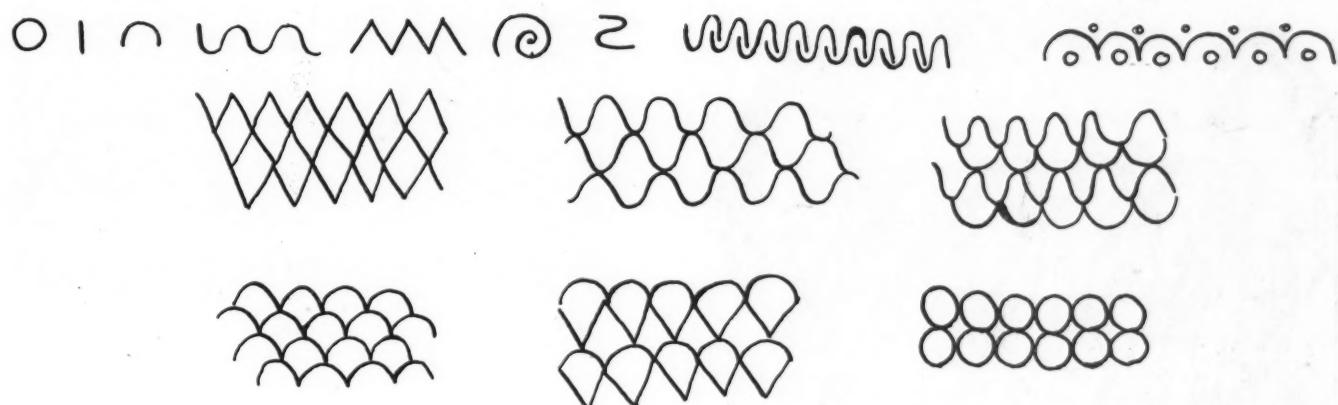


Silk Fabric from Design by Student of Polytechnic High School, San Francisco, Calif.



Isabel Broun
Design from Primitive Motifs

Seven Primitive Motifs



DESIGNS FROM THE SEVEN PRIMITIVE MOTIFS

Ruth Harwood

University of Utah, Salt Lake City, Utah

BEST MAUGARD, one of the leading artists of Mexico, has worked out a very interesting design system in which nothing is used but the seven primitive design motifs; the circle, the straight line, semi-circle, wavy line, zigzag, spiral and S form. Mr. Maugard says that all primitive

designs are composed of these seven motifs and when one begins there is no limit to their number of combinations. In fabric often an all-over pattern is finished in a border design at the edge and it was this effect we tried to obtain in the problem shown. The teacher may draw several examples of border combinations and frameworks for all-over patterns upon the board before the students begin. When the general pattern has been made the added decorations are worked out to finish the design. Care must be taken that there is not too much put in the design and that the shapes fit one another to make a unified whole. This same problem can be given in designing vases with the all-over pattern for the main part of the body and the borders at the top and bottom.

The design was worked out first in wax crayons, using as many colors as desired, with the crayon in outline only, which formed little waterproof paths between spaces. A thin wash of poster color can go over the crayon and all and it will recede from the wax leaving the color only on the large empty spaces.

This technic gives an interesting variation in a course of design.

* * *

Note—The vase designs accompanying this article can be executed on pottery either carved or painted underglaze, or, can be carried out in enamels overglaze.

* * *

The medallion on the cover of this number of DESIGN-Keramic Studio is by Mary C. Kimball, University of Utah, Salt Lake City.

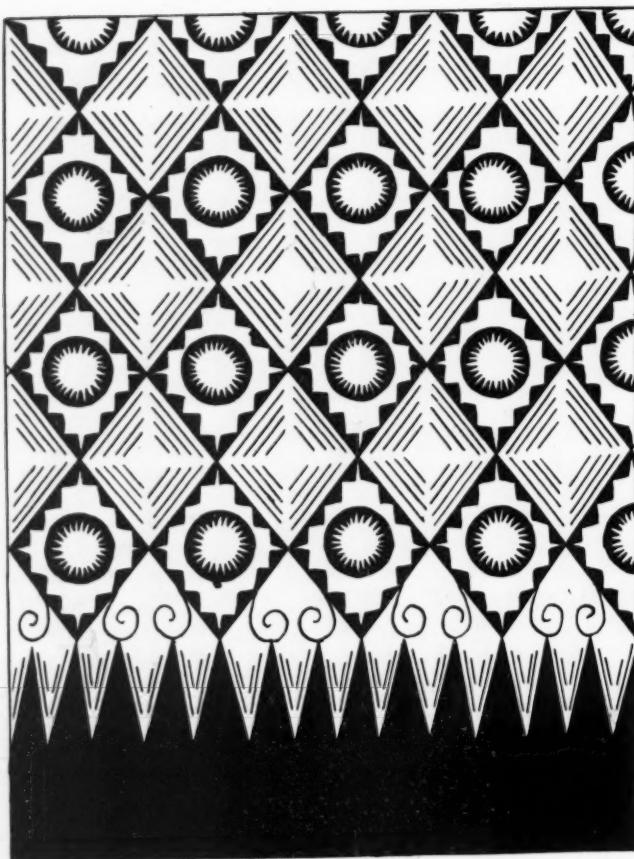
* * *

"The Art and Craft of Drawing" by Vernon Drake. Oxford University Press, American Branch, N. Y. Price \$6.50. A study of the practice of drawing and of its aesthetic theory as understood among different peoples and at different epochs; especial reference being made to the construction of the human form from the practical draughtman's point of view. A very valuable book for all students of art, very profusely illustrated with exceptionally clear demonstrations of the points discussed, both in figure drawing and design, line and varying methods.



LaVon Vincent

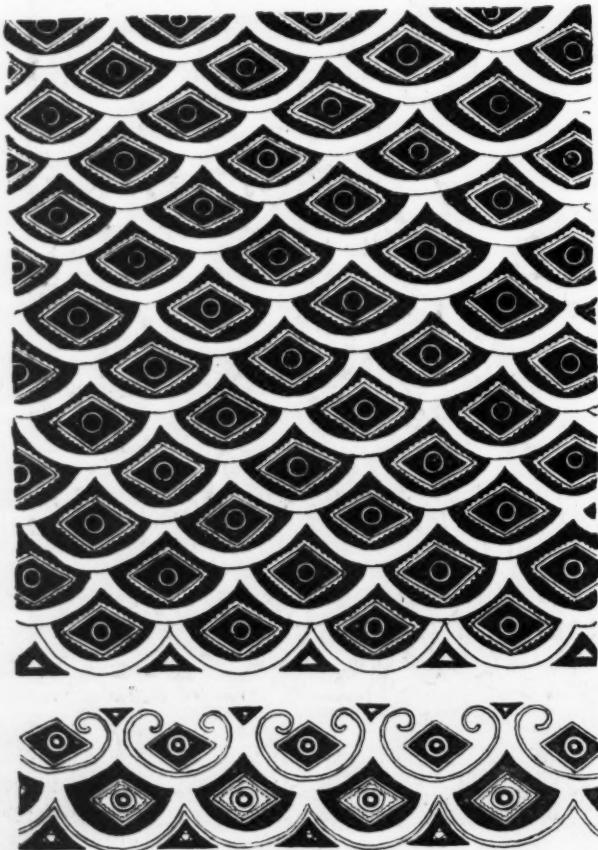
DESIGN



Elaine Elggren



Helen Tracy

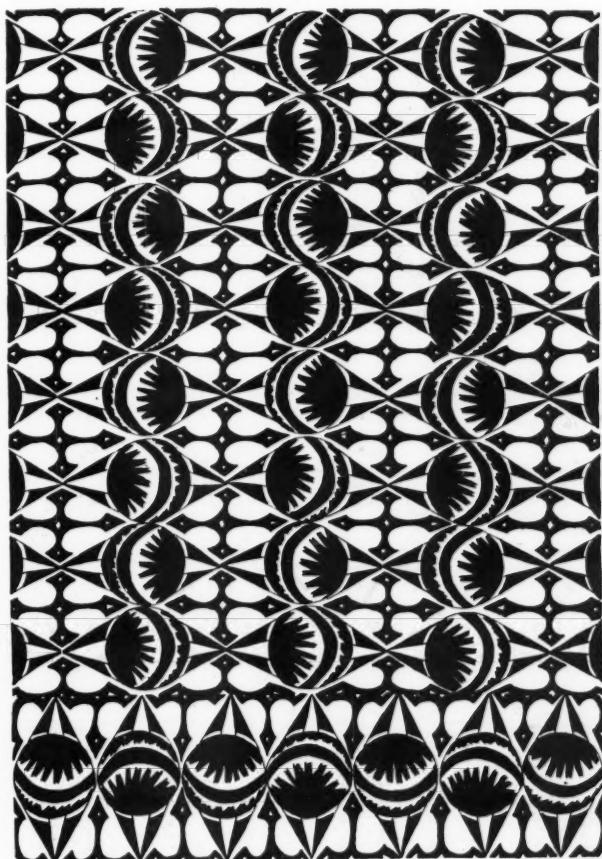


Ethel Clays



Gisella Clifford

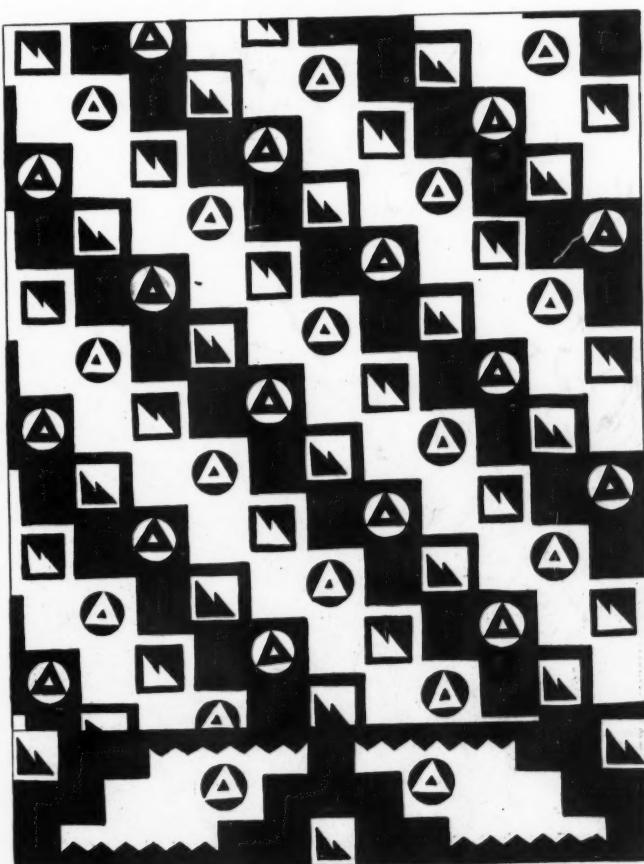
Designs from Primitive Motifs



Verne Birrell

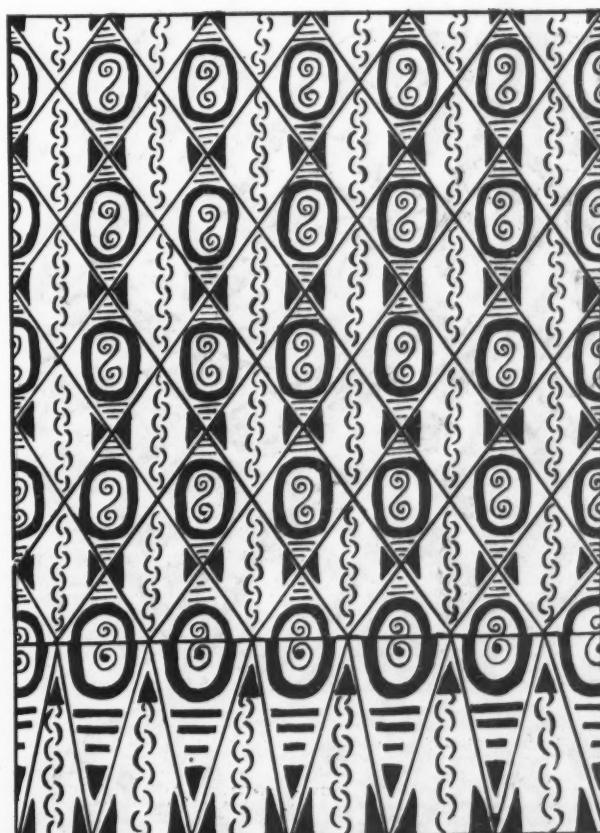


Elizabeth Ring



Helen Jean Cannon

Designs from Primitive Motifs

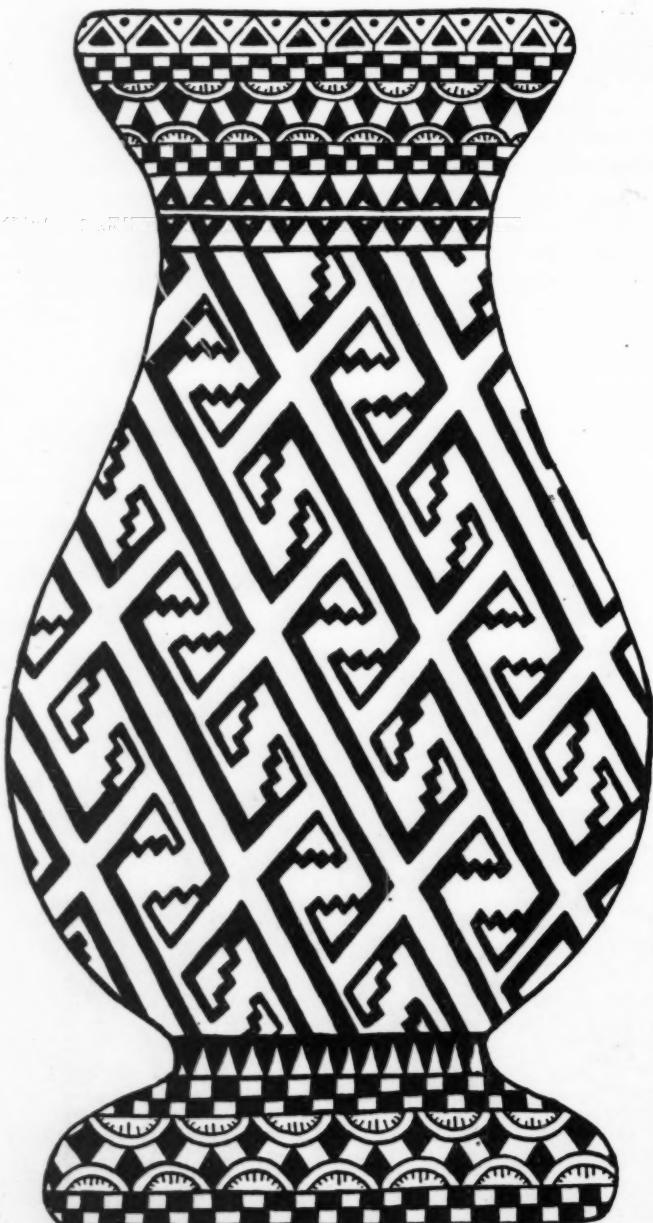


Winifred Harvey

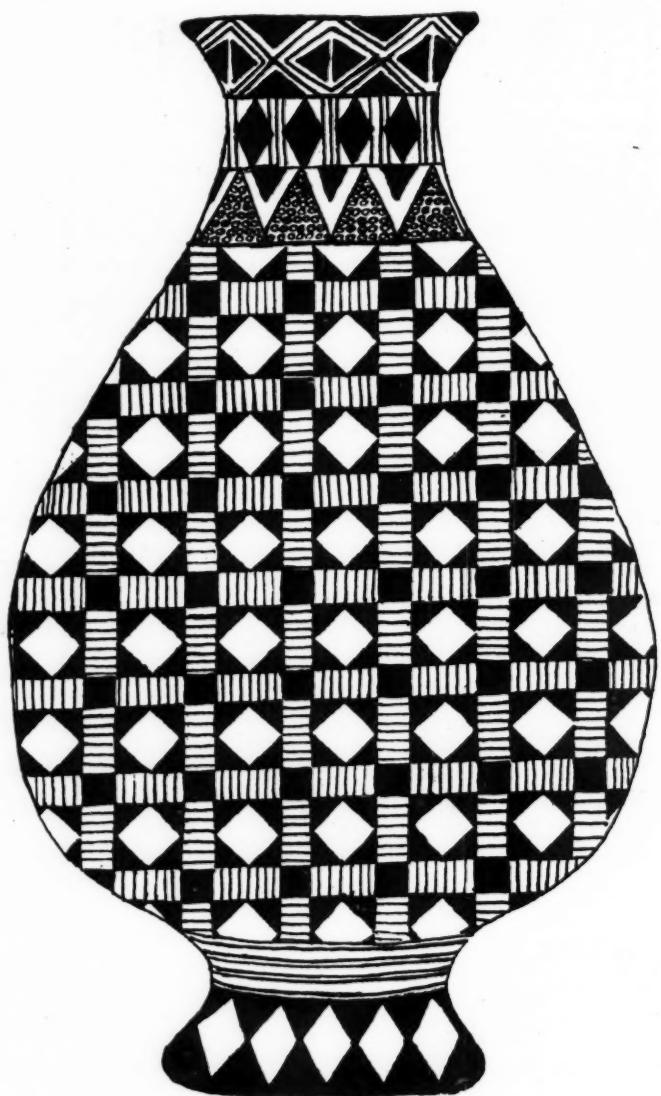
DESIGN



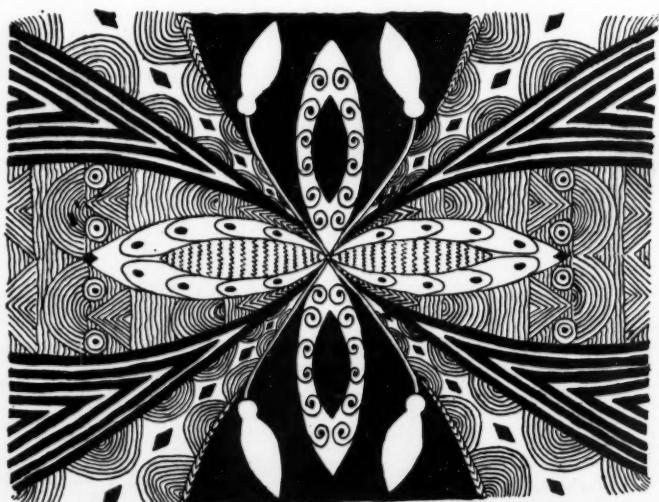
Manufactured Silk Fabric from Design by Student of Polytechnic High School, San Francisco, Calif.



Lucille Corless
Design from Primitive Motifs



Edrie Thomas
Design from Primitive Motifs



Silk Design by Student of Polytechnic High School,
San Francisco, Calif.

BEGINNERS' CORNER

Jetta Ehlers 1037 Grove St., Irvington, N. J.

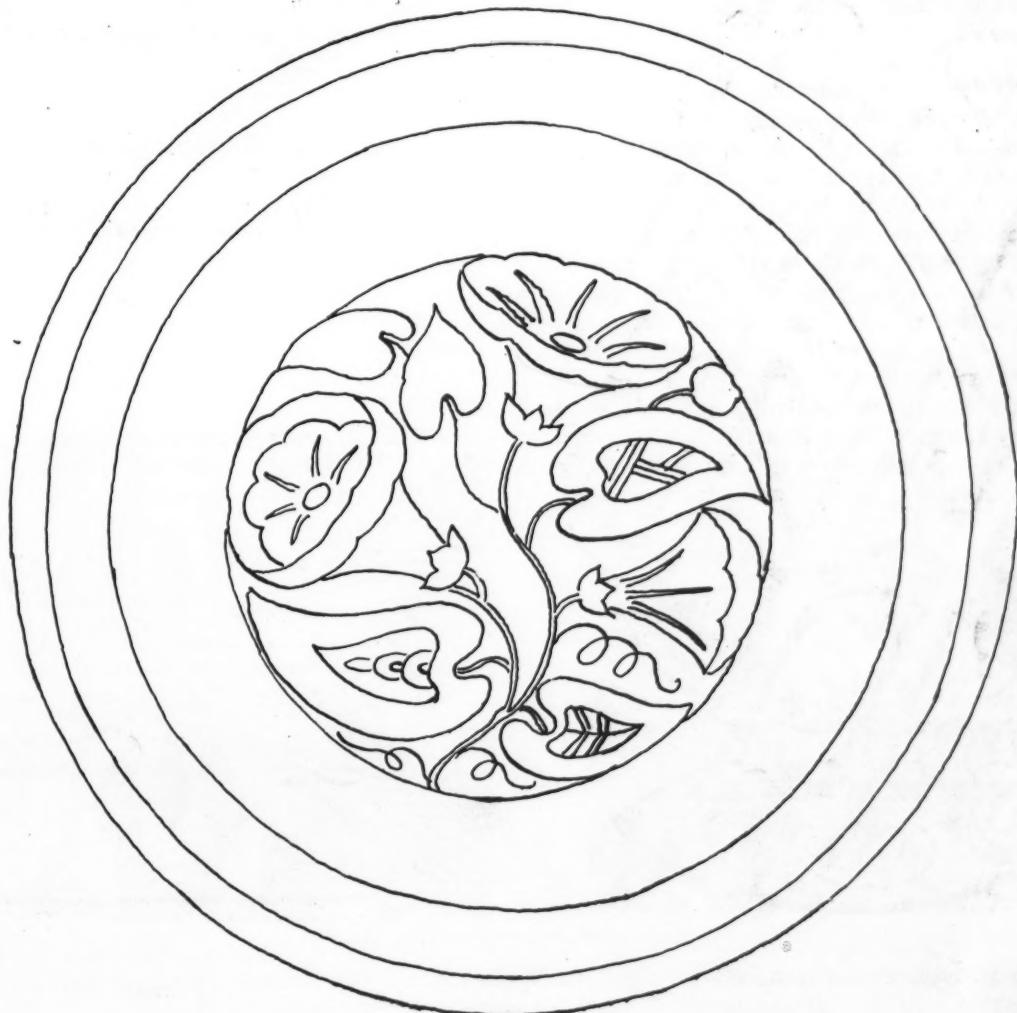
A TEAPOT STAND

THE beginner is very apt to choose for decorating some shape that is more or less difficult to manage. Many pieces have a curved surface against which it is most difficult to fasten a tracing, and it proves a discouraging task to the inexperienced worker. By cutting slits in the tracing paper and lapping them over, some of the difficulties may be avoided, but it is really a rather trying thing for a real beginner to successfully trace a design on a decidedly curved surface. If you are a novice at this work there is no more satisfactory small piece than one of the round tea tiles given for our problem this month. These are inexpensive and being small the firing will cost little, two good points in their favor. The flat surface with no obstructions in the way of handles, feet, or the like, make it a very easy piece to do. While intended originally for tea pot stands these tiles have many other uses. They are just the thing upon which to stand a potted plant, or vase of flowers one might wish to have on a polished table. They are also very nice to stand a water pitcher or bottle on, in fact there are many similar uses for them which the average woman will discover.

Avoid bowls and vases or pitchers for first pieces, for as a rule the amateur will find the tracing more or less of a

job. We will do this problem in flat color against a background of gold in the medallion, and with a tinting of ivory on the plain part. Each part of the design is to be outlined with the same color used in the painting of it. This outline is mixed with outline medium and thinned with water exactly as the ordinary black outlining is mixed and applied. Our color scheme will be Rose, Violet, Russian Green, Black and a mixture of one part Deep Blue Green and two parts of Royal Green for the leaves. The first step in the work will be to make a tracing of the design and transfer it to the china. Since this is to be outlined with color no India ink line will be needed.

The top flower is to be outlined with Rose, with the pointed markings in the upper part outlined with Violet. The flower at the left of this is to be outlined with Violet, with the markings of Rose and the under part of flower with Rose. The smaller blossom at the lower right is to be Russian Green (which is a turquoise blue) and the markings are to be done with Violet. The leaves and stems and tendrils are done with the mixture of Royal Green and Deep Blue Green. The pattern in the leaves is to be outlined with Black as are the dots in the flowers. See that the outlining is even, cleaning up any irregularities with tooth-pick and cotton before laying in the color. Shade the Rose from deep at the edge to almost white in the center, for the upper flower, using a slightly lighter value for the under section. Paint in the pointed places with Violet, making the tip of the point the deepest value and into almost white at the



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base. Do the same with the floret at the left, using Violet on the upper section and Rose on the under. The points on this flower are painted with Rose. On the small floret at right shade the Russian Green from pure at the edge into white at the base, and paint the points with Violet. The leaves and stems are to be painted with the mixture of two parts Royal Green and one part Deep Blue Green. Lay this on in a medium value. If too light the effect will be rather insipid. On the other hand if painted heavily the leaves will out-star the flowers and the harmony and balance of the color scheme be destroyed.

Do all of this work with a small square shader except the tinting, for which a larger brush, a No. 6 will be better. A pointed brush, No. 4, for the finer work will also be needed. Lay in the color very crisply with no working over it or fussing with it when once laid. It is necessary to have the brush well charged with color, using more oil if the value is a light one, or comparatively none where the color is laid full value. Learn to lay in a smooth wash with one stroke of the brush. This is not so difficult as one might suppose. I have frequently seen what I would call good color ruined by the amateur worker fussing into it with the well intentioned desire to make it look still better. The square shaders which we use are distinctively a china painting brush. The camel's hair of which they are made is so soft and pliable, and the broad spread of the brush combined make an ideal tool for this work.

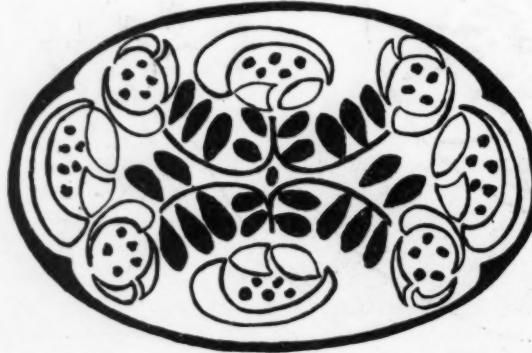
One of the common mistakes of the beginner is in the use of too much oil. Only enough to make the brush pliable and to aid in taking the color well on it is needed. The color should look rather dull when laid and if it is wet and glossy too much oil has been used. Usually this results in a very poor quality of color when fired, but the real peril is in catching lint and dust or fuzz that may be in the air. You may think there is no dust in the room, but be very sure that any which is afloat will settle in oily color. The smocks, which all the world and its relations are wearing today, are a splendid protection against the tiny bits of fuzz which a woolen dress may give off. Having in memory a case where a covering of lustre was removed some four or five times only to discover that the trouble came from a dress of wool jersey, has impressed upon me the importance of wearing something when painting that does not give off lint or fuzz. Of course lustre is a thing which attracts every atom of dust in the place, but oily color is quite as bad. It is only by practice and experience that you will learn to do good work and much of the success lies in seemingly unimportant things.

Good brushes are important, and they are only kept good by proper care. Never put them away half caked with color and medium. Wash thoroughly in turpentine, press into shape and lay them away where they will not be bent out of shape. If, when you next wish to work, this has happened, wash the brush with warm water and soap, rinse well, and press into shape and lay aside to dry. Just turpentine will not straighten them out. This is especially true of the sable brushes used for enamel work.

Before mixing your colors wipe the palette perfectly clean, for if there is a film of dust it will get into the paint. Wipe off the china with the palm of your hand before you start painting. Sometimes tiny bits of lint from the paint-rag adhere to the surface and most provokingly get into the tinting or washes of color. We none of us want to waste color, yet it is a mistake to try to use old colors which have become hard and dried out. If you want to practice economy, better do so when you mix the colors. No need of grinding up enough to do a dozen pieces for just one. For flat color work, such as our problem calls for it, is important to have the paints freshly mixed. They keep wonderfully well on a covered palette and may be used for several days. What I am referring to as old colors is where weeks perhaps have gone between paintings, and they are either gummy through the accumulation of oil, or absolutely hard and lumpy. Colors which have stood a short time and somewhat dried out may be softened with a little clean turpentine and re-ground, and will be perfectly alright for most work.

To go back to our tile, when the colors have been all laid in, apply a tinting of ivory to the plain surface outside of the medallion. For this use equal parts Albert Yellow and Yellow Brown which should be applied in a light wash and padded until smooth. Let the piece stand until dry and then lay in the background of gold, coming up neatly to the pattern. The medallion itself is not outlined, the gold keeping the edge, as will the flowers wherever they touch it. The band on the edge of the tile is to be done with Black. The line between this and the medallion simply represents the ridge in the china and the ivory tinting is to be brought down over this to the back band at the edge.

The piece will now be ready for firing. After this has been done it will be necessary to go over any weak places in the outline and then touch up the colors again. As the Rose and Violet are strong colors they may be deep enough with one coat, but the greens and black will need to be gone over. The tinting should be alright with one painting. Should it seem weak it may be given another light wash for the second firing. When the work has dried, go over the



Oval Box and Top—Nellie Hagan



To be painted with colors for dusting. Oil and dust flowers with Coffee Brown. Dots in center Green Glaze. Stems are painted with black. Leaves and edges Roman Gold.

gold of the background and the tile will then be ready for its second and last firing. When fired polish the gold with fine burnishing sand and a soft cloth and plenty of water. You will find the finished piece most attractive, the contrast of the bright colors against the rich gold making a most satisfactory decoration. If you are wise you will make several of them, trying out different color schemes and arrangements, and salt them down for future bright prizes or Xmas gifts, for which they are admirable.

A few things to remember, are: to avoid shapes with bulging curves or pieces awkward to hold if you are a beginner. *Do not* complicate your problem by such a choice. Choose a simple flat surface for your first attempts. *Do not* use old dried out color, for this flat work especially. Get the habit of preparing only as much as will be required for the work in hand. *Do not* put brushes away with color in them. Wash until clean in turpentine, or with warm water and soap, and press into shape before laying them aside. *Do not* fuss into color once cleanly laid. This is an oft repeated "do not" but it can not be stressed too often.

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ANSWERS TO CORRESPONDENTS

B. F. A.—What kind of paint do you advise to use on silk and other fabrics?

Ans.—There are several kinds of such colors on the market. Paintex colors are used for this purpose. L. Reusche & Co. of New York are manufacturing a material called Fabricolor, which is considered of superior quality, which can be used on all textiles, can stand washing and will not fade. You might try these two materials, Paintex and Fabricolor.

S. V. H.—We would like to know what can be used with turpentine and oil paint to make the color fast in block printing.

Ans.—The most satisfactory block printing is done with printers' ink, this being used in many of the prominent art schools. It is spread upon a piece of glass and applied to the block by means of a small roller. The roller is practically the same as those used for photographic work in mounting prints. There is also a dye paint being put out recently for this sort of work. If the printing has been done with the ordinary artists' oil colors a medium consisting of one part Japan dryer to three parts turpentine is very good. Soak the material in a strong solution of salt and water, before washing, for about an hour. This will help set the colors.



Small Pitcher—Jetta Ehlers

SMALL PITCHER

Jetta Ehlers

THE design on this little pitcher could be applied easily to the other pieces of a set and would make a very simple and effective decoration, especially for the attempt of a beginner. It may be carried out in blue (the blue mixture given several times on the page) or may be done just in gold. Liquid Bright Silver would also be a very excellent decoration.

If one desired something quaint and old-fashioned the little border might be done with pink lustre, with bands and handles also of the same. If the worker has had any experience in drawing, the design may easily be done free hand.

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Satsuma Bowl—Nellie Hagan

Birds, Egyptian Blue with light parts of Arabian Blue. Eye, Orange Red. In the flower and tree design use Celtic Green, Lilac and Amethyst. In base of bowl and bands at top, repeat the colors used in the birds. Dots at top, Orange Red.

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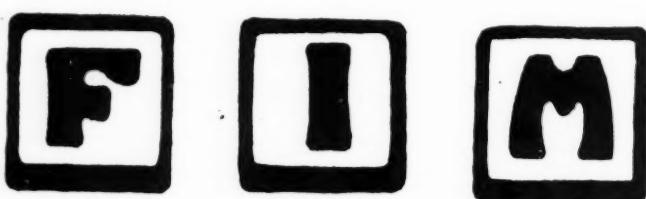
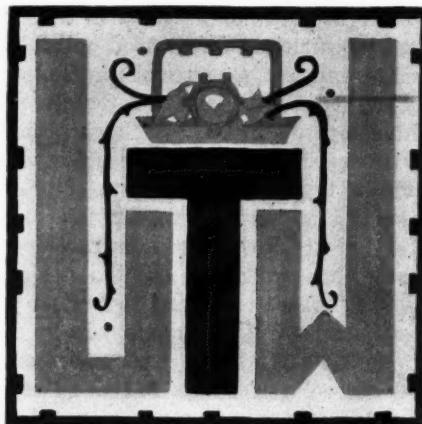
MONOGRAM-MAKING (Continued from page 46)

A and B, at the Fawcett School of Industrial Arts needed a page decoration. These were made to balance each other as the book opened. In the empty space the printer sets the students names in type. Designs made by pupils of Gertrude King are shown. Modern monograms also shown are the work of Mrs. Stroud's students at the Fawcett School of Industrial Arts, Newark, N. J.

LIST of books which may prove valuable and helpful: "600 Monograms and Signets," edited and published by Alexander Koch, Darmstadt, Germany. "A Book of American Trade Marks and Devices," compiled by Joseph Sinel, published by Alfred A. Knoff. "P's and Q's Letter Arrangement," by Sallie B. Tannahill, published by Doubleday Page & Co., Garden City, N. Y. "Lettering," by Thomas Wood Stevens, published by The Prang Company, New York and Chicago. "Letters and Lettering," by Frank Chouteau Brown, published by Bates & Guild Co., Boston. "Alphabets," by Gouglas C. McMurtrie, published by Bridgeman, New York. "The Alphabet," by Frederick W. Goudy, published by Mitchell Kennerly, New York.



Poster by Pupil of Felix Payant

Alice Peterson
Design from Primitive Motifs